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## RECENT LITERATURE

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For valuable aid in preparing this bibliography, the Editor is indebted to Dr. J. S. Moffatt.

### I. THE DRAMA

- Adams, Joseph Quincy. *The Housekeepers of the Globe*. Modern Philology, xvii, 1-8.
- Baldwin, T. W. (ed.). *The Duke of Milan*. Princeton University Dissertation, 1919.
- Bradley, Jesse Franklin. *Robert Baron's Tragedy of "Mirza"*. Modern Language Notes, xxxiv, 402-408.
- Brereton, J. LeRoy. *Onedoor Interiors on the Elizabethan Stage*. Modern Language Notes, xxxv, 119-120.
- Brooke, Tucker. *Elizabethan "Nocturnal" and "Infernal" Plays*. Modern Language Notes, xxxv, 120-121.
- Dietrich, E. *Thomas Heywoods "The Royal King and the Loyal Subject" und J. Fletchers "The Loyal Subject" in ihren Beziehungen zu einander und zu ihren Quellen*. Diss. Königsberg, 1916.
- Harris, Lynn Harold. *Local Color in Ben Jonson's "Cataline" and Historical Accuracy of the Play*. Classical Philology, xiv, 273-283.
- Harris, Lynn Harold. *Lucan's "Pharsalia" and Jonson's "Cataline"*. Modern Language Notes, xxxiv, 385-397.
- Lawrence, W. J. *Night Performances in the Elizabethan Theatres. A Reply to Dr. T. S. Graves*. Englische Studien, 48, 213-230.
- Lawrence, W. J. *The Date of "The Return from Parnassus," Part II*. The Modern Language Review, xiv, 324.
- Lawrence, W. J. *The King's Players at Court in 1610*. The Modern Language Review, xv, 89-90.
- Lawrence, W. J. *The Date of "The Duchess of Malfi"*. The Athenaeum, November 21, 1919.
- Lockert, Charles Lacy (ed.). *The Fatal Dowry, by Philip Massinger and Nathaniel Field, from the Original Quarto*. Princeton University dissertation, 1918.

- Marlowe, Christopher. *Tamburlaine the Great* (acting version). Yale University Press, 1919.
- Muncaster, Marie. *The Use of Prose in Elizabethan Drama*. The Modern Language Review, xiv, 1-9.
- Nation, The. *A Marlowe for the Movies*. New York, cix, 329.
- Patch, Howard R. Review of Robert Withington's *English Pageantry, an Historical Outline*. Modern Language Notes, xxxiv, 165-172.
- Reynolds, George Fullmer. *Two Conventions of the Elizabethan Stage*. Modern Philology, xvii, 35-43.
- Shipherd, H. Robinson. *Play-Publishing in Elizabethan Times*. Publications of the Modern Language Association, xxvii, N. S., 580-600.
- Symons, Arthur. *Studies in the Elizabethan Drama*, pp. 261. New York, 1919. E. P. Dutton & Company.

This book contains thirteen essays, ten of them about Shakespearean plays and the others dealing with Massinger, Day, and Middleton and Rowley. The dates affixed to each essay show that they belong to the years from 1885 to 1907. The most recent of them, therefore, was a dozen years old when the book appeared, and though valuable additions have been made to our knowledge of these plays since Mr. Symons wrote his essays, there is no evidence of revision. At times Mr. Symons seems to have studied sources, dates, authorship, and other topics consecrated to pure scholarship; at such times he is never satisfactory. The essays in which the author discourses pleasantly and not deeply about certain characters in a number of the great plays, Cleopatra, Lady Macbeth, Viola, Imogen, Isabella, Cressida, contain felicities of phrase and skill in quotation that make the book very readable.

- Thaler, Alwin. *Playwrights' Benefits and "Interior Gathering" in the Elizabethan Theatre*. Studies in Philology, xvi, 187-196.
- Thaler, Alwin. *The Travelling Players in Shakespeare's England*. Modern Philology, xvii, 489-514.
- Weiner, Karl. *Die Verwendung des Parallelismus als Kunstmittel im engl. Drama vor Shakespeare*. Diss. Giessen, 1916.
- Withington, Robert. *A Note on "A Fragment of a Lord Mayor's Pageant"*. Modern Language Notes, xxxiv, 501-503.

## II. SHAKESPEARE

- Adams, Joseph Quincy. *An "Hitherto Unknown" Actor of Shakespeare's Troupe*. Modern Language Notes, xxxiv, 46-48.
- Adams, Joseph Quincy. *Shakespeare, Heywood, and the Classics*. Modern Language Notes, xxxiv, 336-339.
- Alden, Raymond M. "*Titus Andronicus*" and *Shakespeare Dogmatics*. Modern Language Notes, xxxiv, 244-245.
- Andrews, E. *William Shakespeare and the Earl of Derby*. The Nineteenth Century and After, lxxxvi, 79-89.
- Archer, William. *The Playing of Shakespeare*. The Nation (London), xxvi, 38.
- Baker, H. T. *The Two Falstaffs*. Modern Language Notes, xxxiv, 470-474.
- Barker, H. Granville. *On Producing "Twelfth Night."* The Drama, x, 87-90.
- Barton, Sir D. Plunket. *Links between Ireland and Shakespeare*. Maunsell, 1919.
- Brooke, Tucker. *Titus Andronicus*. Modern Language Notes, xxxiv, 246-247.
- Brooke, Tucker. "*Titus Andronicus*" and *Shakespeare*. Modern Language Notes, xxxiv, 32-36.
- Campbell, Oscar James. *The Position of the "Roode en Witte Roos" in the Saga of King Richard III*. pp. 169. Madison, University of Wisconsin Studies in Language and Literature.
- This play, by Lambert van den Bos, was published in 1651 at Amsterdam. The author was interested in translating English "comedies," but Professor Campbell shows that his play of the Red and White Roses derives not from Shakespeare nor from any of the extant pre-Shakespearean plays on the life of Richard III, but probably from an English play not extant. The editor's introduction is highly interesting, as is his conclusion that the story of Richard III prompted at least one more English chronicle history play than has heretofore been supposed. There is also a text of the Dutch play, with a translation.
- Colville, Kenneth N. *Shakespeare's First Critical Editor*. The Nineteenth Century and After, lxxxvi, 266-279.
- Cook, Albert Stanburrough. *Four Notes*. Studies in Philology, xvi, 177-186.

Ferguson, Ethelwyn W. *The Play Scene in "Hamlet."* The Modern Language Review, xiv, 370-379.

Furness, Horace Howard, Jr. (ed.). *The Life and Death of King John.* pp. xiii, 728. Philadelphia, 1919, J. B. Lippincott Company.

The appearance of a new volume in the Variorum Edition of Shakespeare is always an event of first importance in the field of scholarship. This new volume has the same distinguished appearance that we have come to associate with the great work to which it belongs; to get it from the book stall or through the mail is to experience something of the pleasure that must have been felt by those who purchased, at intervals that made the event impressive, the successive volumes of Gibbon's *Rome*.

When this is said, all's said. All the familiar characteristics are here—the Preface which is really an introduction; the variorum notes and text criticism; the humors of Shakespeare criticism; the appendices dealing with date, sources, comments on the characters, and stage history—all the characteristics that make the volume, like its predecessors, a treasury of information and delight. The roll-call of Shakespearean critics as they come forward at the bidding of the editor to give their testimony on this or that disputed point, repeated as it is from volume to volume, not only brings home with new force the greatness of the immortality these works enshrine, but also makes the company of commentators seem to be sharers in that immortality.

A few only of the many particular characteristics of this volume may find place here. The reprint of the old play, *The Troublesome Raigne*, is of course matter of importance. As the editor observes (Preface, p. ix): "A careful study of Shakespeare's procedure . . . will be, for those interested in either the theory or practice of play-writing, a task both pleasant and certainly profitable." The reprint of the rare "Letter to Colley Cibber" is of use not only to Shakespeare scholars, but to students of eighteenth century literature and politics. There is also a special appendix on "Shakespeare and Roman Catholicism." The section on stage history includes the recounting of the facts, from Genest and elsewhere, and also accounts of costumes, and of interpretations of actors from Quin to Mantell, this last being one for which we are especially grateful, since it consists of William Winter's review of Mantell's performance, in 1909, with its splendid description of the death scene. Under the topic "Dramatic and Poetical Versions of the Life of King John" the editor includes a rather complete discussion of Bale's old play, inclining rather too much, we should say, to the now generally abandoned idea that *Kyng Johan* is in some way the ancestor of the chronicle history genre (see the editor's statement in Preface, p. ix).

Of the editor's own contributions the long note (pp. 6-9) on the

sources of the name and the character of Faulconbridge should be mentioned, and the comment on V, vii, 5, "the soules fraile dwelling house."

- Götz, H. J. *Die komischen Bestandteile von Shakespeare's Tragödien in der literarischen Kritik Englands*. Giessen diss., Worms, 1917.
- Gray, H. D. "Titus Andronicus" once More. *Modern Language Notes*, xxxiv, 214-220.
- Gray, H. D. *Postscript*. *Modern Language Notes*, xxxiv, 247.
- Gray, H. D. *The Dumb-Show in "Hamlet"*. *Modern Philology*, xvii, 51-54.
- Greg, W. W. *The "Hamlet" Texts and Recent Work in Shakespearean Bibliography*. *The Modern Language Review*, xiv, 370-379.
- Greg, W. W. *Re-enter Ghost. A Reply to Mr. J. Dover Wilson*. *The Modern Language Review*, xiv, 353-369.
- Greg, W. W. *Titus Andronicus*. *The Modern Language Review*, xiv, 322-323.
- Harries, F. J. *Shakespeare and the Welsh*. Fisher and Unwin, 1919.
- Havens, George R. *The Abbé Prévost and Shakespeare*. *Modern Philology*, xvii, 177-198.
- Horn, Wilhelm. *Das Komische in Shakespeares Tragödien and die Maler Reynolds und Hogarth*. *Archiv für das Studium der neueren Sprachen und Literaturen*, 37, N. S., 159-191.
- Israel, E. *Die Grundzüge von Shakespeares Weltanschauung in seinem Kultur-drama "Der Sturm"*. Diss. Marburg, 1917.
- Juliá, Martínez Eduardo. *Shakespeare en España. Traducciones, imitaciones e influencia de Shakespeare en la literatura española*. *Revista de Archivos*, Madrid, 1918.
- Kenyon, John S. *Hamlet*, III, iv, 64. *Modern Language Notes*, xxxv, 50-52.
- Kügler, Hermann. *Ansprache am Shakespeare-Tag im Deutschen Theater zu Berlin*. *Archiv für das Studium der neueren Sprachen und Literaturen*, 39, N. S., 85-87.
- Kuhl, Ernest P. *Shakspeare and the Passionate Pilgrim*. *Modern Language Notes*, xxxiv, 313-314.
- Lawrence, W. J. "Hamlet" at the Universities: A Belated Reply. *The Fortnightly Review*, cvi, N. S., 219-227.

- Lawrence, W. J. *Shakespeare from a New Angle*. Studies: An Irish Quarterly Review, September, 1919.
- Lawrence, William Witherle. *The Play Scene in "Hamlet."* Journal of English and Germanic Philology, xviii, 1-22.
- Lefranc, Abel. *Sous le Masque de William Shakespeare, William Stanley, VIe Comte de Derby*. Paris, Payot, 1919. Two volumes.
- Lee, Sir Sidney. Article relating to the Lefranc theory that the sixth Earl of Derby wrote Shakespeare's plays. The Quarterly Review, July, 1919.
- Ludwig, Otto.—Fischer, Bernard. *O. Ludwigs trauerspielplan "Der Sandwirt vom Passeier" und sein verhältniss zu den "Shakespearestudien."* Griefswalder diss., Anklam, druck von R. Poettcke nach. 1916.
- Lüdecke, H. *Ludwig Tiecks Shakespeare-Studien. Zwei Kapitel zum Thema: Ludwig Tieck und das alte englische Theater*. Diss. Frankfurt, 1917.
- Mai-Rodegg, Gustav. *Hamlet-Entdeckungen eines Schauspielers*. (Mit einem Geleitwort v. J. Kohler. 2 durchges. Aufl.) Berlin, Oesterheld, 1917.
- Mason, Lawrence (ed.). *The Tragedy of Julius Caesar*. New Haven, Yale University Press, 1919. (The Yale Shakespeare.)
- Mason, Lawrence. *The Furness Variorum*. The Journal of English and Germanic Philology, xviii, 346-359.
- Mason, Lawrence. *Stray Notes on "Othello."* Modern Language Notes, xxxiv, 55-57.
- Mitchell, R. *Shakespeare for Community Players*. London, Dent, 1919.
- Münz, B. *Shakespeare als Philosoph*. Halle, M. Niemeyer, 1918. S.-a. aus Anglia, 42 Bd.)
- Newbolt, Sir Henry. *A New Study of English Poetry: "Shakespeare."* New York, E. P. Dutton & Co., 1919.
- Nussburger, Max. *Schiller als Politischen Dichter. Shakespeare und das Deutsche Drama. 2 Aufsätze zur Deutschen Literaturgeschichte*. Zurich, Pascher & Cie, 1917.
- Oliphant, E. H. C. *Sir Thomas More*. The Journal of English and Germanic Philology, xviii, 226-235.
- Packard, Maurice. *Shylock not a Jew*. Boston, The Stratford Company, 1919.

- Parrott, T. M. *Shakespeare's Revision of "Titus Andronicus."* The Modern Language Review, xiv, 16-37.
- Pascal, Felicien (tr. by E. Andrews). *Shakespeare's Introduction into France.* The Fortnightly Review, cvi, N. S., 369-380.
- Poel, William. *Prominent Points in the Life and Writings of William Shakespeare, arranged in Four Tables.* Manchester, University Press, 1919.
- Purdie, Albert B. *Macbeth, A Study in Sin.* The Catholic World, cx, 184-195.
- Raleigh, Sir Walter. *Shakespeare and England.* Oxford, University Press, 1918. (The British Academy annual Shakespeare Lecture.)
- Ramsay, Sir James H. *A Shakespearean Suggestion.* The Spectator, no. 4779, 143.
- Rea, John D. *A Source for the Storm in the "Tempest."* Modern Philology, xvii, 279-286.
- Robertson, J. M. *The Problem of Hamlet.* Allen & Unwin, 1919.
- Rollins, Hyder E. *"King Lear" and the Ballad of "John Careless."* The Modern Language Review, xv, 87-89.
- Ruud, M. B. *Shakespeare in Denmark.* Scandinavian Studies and Notes, v, 191-196. (Publications of the Society for the Advancement of Scandinavian Study.)
- Sayler, Oliver M. *A Tudor "Twelfth Night" in Russia.* The Drama, x, 5-7.
- Schücking, L. L. *Die Charakterprobleme bei Shakespeare. Eine Einführung in das Verstandnis des Dramatikers.* Leipzig, B. Tauchnitz, 1919.
- Scoggin, G. C. *Shakespeare(?) on Bolshevism.* The Nation (New York), 108, 326.
- Seibel, George. *Bacon versus Shakespeare.* Pittsburg, Lessing Company, 1919.
- Shaw, G. B. *Lord Grey, Shakespeare, Mr. Archer and Others.* The Living Age, ccciii, 150-154.
- On Cutting Shakespeare.*  
 Archer, William. The Fortnightly Review, cv, N. S., 965-973.  
 Barker, H. Granville. The Nation (London), xxv, 767.  
 Poel, William. The Fortnightly Review, cvi, N. S., 479-480.



Shaw, G. Bernard. The Fortnightly Review, cvi, N. S., 215-218.

*Shakespeare at Stratford.*

Archer, William. The Nation (London), xxv, 559.

Archer, William. The Nation (London), xxv, 700-701.

Bennett, Arnold. The Nation (London), xxv, 736.

Drinkwater, John. The Nation (London), xxv, 588.

Drinkwater, John. The Nation (London), xxv, 646.

Poel, William. The Nation (London), xxv, 617.

Steinhäuser, K. *Die neueren Anschauungen über die Echtheit von Shakespeares Pericles*. Diss. Würzburg, 1917.

Stoll, Elmer Edgar. *Hamlet, An Historical and Comparative Study*. pp. 76. University of Minnesota, 1919.

Professor Stoll shows that Hamlet was a popular hero down to the time of Mackenzie, and that not even the eighteenth century critics suspected the Prince of vacillation and weakness of character. This tragic flaw is the creation of German romanticism, taken over by English romantic critics from Coleridge down. He rightly insists on the necessity for approaching the play from the standpoint of an intelligent Elizabethan. Whether we agree with all the author says or not—and it may be questioned whether he does justice to the philosophical elements of Elizabethan thought—the fundamental thesis of the monograph is one that cannot too often be insisted upon.

Sullivan, W. C. *Shakespeare's "Othello": Morbid Psychology of Sex*. The Nineteenth Century and After, lxxxv, 1175-1180.

Swinerton, Frank. *Mr. Moscovitch's Shylock*. The Nation (London), xxvi, 62.

Sykes, H. D. *Sidelights on Shakespeare*. A. H. Bullen, 1919.

Tilley, M. P. *Notes on "Twelfth Night."* Archiv für das Studium der neueren Sprachen und Literaturen. 34, N. S., 133-138.

Tolman, Albert H. *Shakespeare Studies, part III*. Modern Language Notes, xxxiv, 7-16.

Türck, Hermann. *Faust, Hamlet-Christus*. Berlin, W. Borngräber, 1918.

Ward, Sir A. W. *Shakespeare and the Makers of Virginia*. Oxford University Press, 1919.

Wilson, J. Dover. *The Copy for "Hamlet" 1603 and the "Hamlet" Transcript 1593*. London, Alexander Moring, 1918.

Wolff, Max J. *Zur geschichte des stoffes von "Much Ado about Nothing."* Englische Studien, 48, 342-348.

### III. SPENSER

Coulter, Cornelia C. *Two of E. K.'s Classical Allusions.* Modern Language Notes, xxxv, 55-56.

Gilbert, Allan H. *Spenser's Imitations from Ariosto: Supplementary.* Publications of the Modern Language Association, xxvii, N. S., 225-232.

Gough, A. B. (ed.). *The Faerie Queene, Book V.* pp. li, 328. Oxford University Press, 1918.

As the editor well remarks, "the six books of *The Faerie Queene* form sufficiently distinct narratives to be studied separately," and he deserves the thanks of all who are interested in Spenser for giving us a more completely edited text for one of the most significant parts of the great poem than we have had heretofore. It is a sign of healthy interest in Spenser that attention is being more and more directed away from Books I and II, which have been frequently edited, and towards parts of the poem that have been singularly neglected. Mr. Gough's edition of Book V was prepared during the Great War, and he finds special reason for interest in the fact that England was once more the champion of oppressed Belge against a monster more ruthless than Philip of Spain. He might have added that the Irish problem, with which Spenser was much concerned in the book, is yet unsettled.

The most valuable part of Mr. Gough's work we find in his notes, which are very full and yet stress, as they should, matters apart from mere explanation of syntax and vocabulary. Indeed, one must read carefully the notes, especially the introductions to the separate cantos, if one is to grasp the real significance of Spenser's poem. Mr. Gough's introduction is not distinguished. It is often confused; it does not even give a clear introductory account of the book which he is editing. Less space devoted to a survey of Spenser's poetry, a survey which is by no means complete and which is treated without clear perception of method, would have permitted an orderly introduction to Book V, treated, as he promises, as a unit complete in itself, and would have made the reading of the text easier for the beginner.

But this fault is well atoned for by the excellent analysis of the twelve cantos of the book. Mr. Gough adds few new points in interpretation, but he brings together from various sources what is needed. His most important suggestion is the possibility of identifying Dolon (Canto vi) with Philip. His book deserves praise for its clear recognition of what he justly calls Spenser's "innate sympathy with the medieval mind" while not neglecting the skill with which the poet wove into the form of allegorical romance an extraordinary number of events that were so recent as to have almost the contemporaneity that nowadays we find in our newspapers.

- Greenlaw, Edwin. Review of H. E. Cory's *Edmund Spenser. A Critical Study*. Modern Language Notes, xxxv, 165-177.
- Jones, H. S. V. *Spenser's Defense of Lord Grey*. pp. 75. University of Illinois Studies.

A very valuable addition to our materials for appraising the political idealism in Elizabethan literature. Professor Jones connects Spenser's defense of Grey with his fundamental philosophy of justice and sovereignty, drawing this, however, from influences not classical but contemporary. English and French ideas of nationalism and tolerance, set forth, in France, in the works of Bodin and *les politiques*, are connected with Spenser's Irish tract and his legend of justice, Bodin, rather than Machiavelli, being the chief influence.

- Mustard, W. P. *E. K.'s Classical Allusions*. Modern Language Notes, xxxiv, 193-203.
- Osgood, Charles G. *The "Doleful Lay of Clorinda."* Modern Language Notes, xxxv, 90-96.
- Powell, C. L. *The Castle of the Body*. Studies in Philology, xvi, 197-205.
- Renwick, W. L. *The December "Embleme" of "The Shepherds' Calender."* The Modern Language Review, xiv, 415-416.
- Reschke, Hedwig. *Die Spenserstanze im 19 Jh.* Heidelberg, Winter, 1918. (Anglistische Forschungen, 54.)
- Whitman, Charles Huntington. *A Subject-Index to the Poems of Edmund Spenser*. pp. xi, 261. New Haven, Yale University Press, 1919.

A volume for which all students of Spenser will be grateful. It is of convenient size and is light and pleasant to hold, so that even the casual reader of Spenser may be tempted to trace the complete story of some of the persons of the poem by its aid. Having looked into it, he may find many things of interest: the range of Spenser's classical allusions; the number of his nautical terms; his birds and trees and flowers; the "folk-ways" in his poems, such as the marriage and betrothal rites, the list of sports and pastimes, and the like. The book supplements Professor Osgood's splendid Concordance, the two books laying a foundation for the Spenser dictionary that we hope to have some day.

Though not so interesting, in a way, as the topics under which Mr. Whitman lists the various aspects of Spenser's learning, the index of proper names, with the complete records of events in which his characters mingled, will prove the most useful feature of the book to the student. Spenser's *dramatis personae* form a very long list; his disjointed plot construction renders the stories, even of the chief persons, often difficult to follow. Such a summary of the story of

each actor, with the references to the parts of the poem where each appears, will be of great service. Mr. Whitman by no means carries out as fully as we would wish the identifications that have been proposed. He identifies Artegall with Grey, but fails to explain the identification of Britomart with England, perhaps with Elizabeth. The fox he says is Burghley, but while he identifies Trompart with Simier he says nothing about the personification of Simier, perhaps of his master Alençon, in the ape of *Mother Hubberds Tale*. He has not observed Mr. A. B. Gough's plausible identification of Dolon with Philip of Spain, nor taken into account, apparently, Miss Winstanley's treatment of the political allegory of Book I. It is quite true that much remains to be done in the field of identifying Spenser's characters, and that it would be unwise if not impossible to put into a book of this type all that has been attempted. But some of the old identifications have little beyond their age to recommend them, and most of these Mr. Whitman has set down as if true. For example, the extent to which Arthur stands for Leicester may be questioned, while the identifications of Amoret with Elizabeth Throgmorton and of Meliboe with Walsingham are examples of conventional ascriptions of very doubtful validity.

But it is surely ungracious, where much is given, to complain for want of more. One may dip into Mr. Whitman's book at almost any point and find in it material for the study of the mind of a great poet. A single example must suffice: the entries s. v. "Poetry" on page 189, with the cross-references to "Fine Art," "Music," "Ballads," and the like. Here is the material by means of which even a beginner might write his own chapter on Spenser's theory of his art, to be compared with Sidney's theory in the age of Elizabeth, and with Shelley's for a later time.

#### IV. OTHER WRITERS AND WORKS

- Adams, Joseph Quincy. *The Bones of Ben Jonson*. Studies in Philology, xvi, 289-302.
- Archer, William. *The Duchess of Malfi*. The Nineteenth Century and After, lxxxvii, 126-132.
- Aronstein, Ph. *John Donnes Liebeslyrik*. Germanische-Romanische Monatsschrift, vii, 354 ff.
- Bates, Katherine Lee. *The Date of Peele's Death*. Modern Language Notes, xxxv, 54.
- Baugh, Albert Croll (ed.). "*Englishmen for my Money, or A Woman Will have her Will*" by William Haughton. Philadelphia, 1917, University of Pennsylvania diss.
- Boethius. *The Theological Tractates; with an English Translation by H. F. Stewart and E. K. Rand*. The Consolation

- of *Philosophy*; with the English Translation of "I. T." (1609) revised by H. F. Stewart. New York, Putnams, 1918. (Loeb Classical Library).
- Broadus, E. K., and Gordon, R. K. (eds.). *English Prose from Bacon to Hardy*. London, Humphrey Milford, 1919.
- Colville, K. N. (ed.). *Guevara's "Dial of Princes,"* translation of Sir Thomas North. Philip Allan, 1919.
- Croll, Morris W. *John Florio*. Modern Language Notes, xxxiv, 376.
- Cruickshank, A. H. *Philip Massinger*. Oxford, Blackwell, 1919.
- Draper, W. H., and Williams, W. *Seven Spiritual Songs (of Shakespeare's Time). Words and Music by Thomas Campion*. Cambridge University Press, 1919.
- Firth, C. H. (ed.). *The Ballad of Sir Walter Raleigh his lamentation. Reproduced from the unique copy in the Pepysian Collection, Magdalene College, Cambridge, on the occasion of the Raleigh Tercentenary Commemoration, October 29, 1918*. Issued by Sir Charles Wakefield, Bart., Oct. 29, 1919.
- Foxwell, A. K. *A Study of Sir Thomas Wyatt's Poems*. University of London Press, 1919.
- Goebel, K. *Die Quellen und die Entstehungszeit von Thomas Heywood's "Iron Age."* Diss. Jena, 1917.
- Greene, Robert. *Groatsworth of Wit, Bought with a Million of Repentance*. Oxford, Blackwell, 1919.
- MacCurdy, Grace Harriet. *The Diaphragm and the Greek Ideal or The Treachery of Translations*. Classical Philology, xiv, 389-393.
- Massingham, H. J. (ed.). *Treasury of Seventeenth Century Verse from the death of Shakespeare to the Restoration*. New York, Macmillan, 1919.
- Nash, Thomas. *The Unfortunate Traveller, or, The Life of Jacke Wilton*. Oxford, Blackwell, 1919.
- Numeratzky, Willy. *Michael Draytons Belesenheit und literarische Kritik*. Diss. Berlin, 1915.
- Osmond, Percy H. *The Mystical Poets of the English Church*. London, S. P. C. K., 1919.
- Raleigh, Sir Walter, Tercentenary of. (Proceedings of the State Literary and Historical Association, 1918; published by

the North Carolina Historical Commission, Bulletin no. 25).

Andrews, Charles M. *Raleigh's Place in American Colonization*, 55-76.

Greenlaw, Edwin. *Raleigh and British Imperialism*, 30-41.

Hersey, Frank Wilson Chaney. *Sir Walter Raleigh as a Man of Letters*, 42-54.

Wauchope, George Armstrong. *Social and Political Ideals of the English-Speaking Peoples*, 124-146.

Rea, John D. (ed.) *Volpone*. pp. li, 249. Yale University Press, 1919.

A valuable addition to the important series of studies in Jonson produced in recent years under the direction of the English Department of Yale. Dr. Rea finds the source of the play not in Petronius and Lucian but in Erasmus. The *Praise of Folly* is the chief source, supplying the central idea of Folly, with cap and bells, and the procession of fools; the personification of folly in the form of animals; the idea that most folly derives from greed; and, in the notes, some of which were by Erasmus himself, reference to classical sources which Mr. Rea thinks Jonson followed up, such as the fifth satire of the second book of Horace. Other works by Erasmus influenced Jonson, such as the *Epistola Apologetica*. Thus the play is a mosaic, or patchwork, rather than a product of the imagination or the observation of life by the dramatist. An apparent exception is found in the character of Sir Politick and Lady Would-be. Dr. Rea points out that Sir Pol really belongs to the group of birds and is thus related in a way to the Erasmusian source. He also identifies him with Sir Henry Wotton, then representing England in Venice, and gives many illustrations from Wotton's writings and from the description of Wotton by contemporaries, as a basis for his belief.

Rösler, Margarete. *Veraltete Wörter in der "Grammatica Anglicana" von 1594*. Englische Studien, 53, 168-195.

Rollins, Hyder E. *Concerning Bodleian ms. Ashmole 48*. Modern Language Notes, xxxiv, 340-351.

Rollins, Hyder E. *The Black-Letter Broadside Ballad*. Publications of the Modern Language Association, xxvii, N. S., 258-339.

Rollins, Hyder E. *The Date, Authors, and Contents of "A Handfull of Pleasant Delights."* The Journal of English and Germanic Philology, xviii, 43-59.

Schoell, Frank L. *G. Chapman's "Commonplace Book."* Modern Philology, xvii, 199-218.

- Schultz, John Richie. *Alexander Barclay and the Later Eclogue Writers*. Modern Language Notes, xxxv, 52-54.
- Schwartz, Herbert F. *John Fletcher and the "Gesta Romanorum."* Modern Language Notes, xxxiv, 146-149.
- Scoggin, G. C. *Longaevus Error Typographicus*. Modern Language Notes, xxxiv, 249-250.
- Simpson, Percy (ed.). *Ben Jonson's Every Man In His Humor*. pp. lxiv, 175, 1919. Oxford University Press.

A valuable addition to available materials for the study of Jonson. The editor's introduction contains an interesting comparison of the 1601 Quarto with the Folio edition, showing Jonson's method of revision and the development of his style. The Folio was printed from a copy of the Quarto, with manuscript corrections. The changes are more frequent in the verse than in the prose passages; they show more careful study of the style appropriate to comedy as distinguished from tragic style; the style is more compact and weighty, and there are great improvements in dramatic technique. Mr. Simpson disagrees with Nicholson and Castelain on the date of the revision, placing it at 1612 instead of 1606. In an extended account of the nature and sources of the theory of humours, the editor disagrees with Professor Baskervill's thesis of Jonson's debt to Fenton and others, and inclines toward the sources of Italian criticism cited, among others, by Spingarn. This Italian influence, however, was not due, Mr. Simpson thinks, to any direct debt; their critical ideas were in the air, and Jonson's conception of the humours he approached along the beaten track of Renaissance criticism. There were no English theories to guide him; "humour" was a mere catch word for extravagance or eccentricity. Mr. Simpson cites a considerable group of humour books contemporary with Jonson's play; Jonson merely makes a contribution to a popular type. But his contribution has distinguishing features, because it embodies a literary theory, based on Sidney's conception of comedy and reinforced by his own study of the classics, that comedy should concentrate on character-types given reality by the setting in which they are placed. *Every Man In His Humour* is an experiment; in *Every Man Out Of His Humour* the method becomes fixed.

- Smith, G. C. Moore. *Charles Fitzgeffrey, Poet and Divine*. The Modern Language Review, xiv, 254-270.
- Smith, G. Gregory. *Ben Jonson*. Macmillan, 1919.
- Smith, Logan Pearsall (ed.). *Donne's Sermons: Selected Passages, with an Essay*. pp. lii, 264, 1919. Oxford University Press.

This volume is of great interest because it puts within easy reach of the student of English literature a body of material either almost inaccessible heretofore or so forbidding as to be left unnoticed. In

one of his notes the editor tells us that he was led by a chance quotation to look into two folio volumes of Donne's sermons that had long been on his shelves. It was a fortunate quotation, for which many others besides the editor will have reason to feel grateful.

In his introduction, besides biographical data and the classification of Donne's themes, the editor gives an interesting account of the sermons and their value to the modern student. Donne's poetry has been in recent years the source of interest to an increasing number of people; his prose has passed unnoticed; we have been content with learning that he had a great reputation as a preacher in his own day and have depended, for our knowledge of his sermons, upon Walton's description of them. The modern student thinks of Donne and of the other great divines of his day "almost as if they belonged to some remote geological era of human thought." That there is reason for this opinion the editor freely confesses; Donne is even more medieval than other divines, Jeremy Taylor for example. Yet there are in the midst of these weary stretches "passages of poignant expression and lyrical or sombre beauty clothed in the noblest language . . . some of the highest achievements of English prose." The reason for this achievement lies partly in the cast of Donne's thought and the greatness of his genius; partly in the fact that, in common with his great contemporaries, he not only inherited the long tradition of the Fathers but also lived at the time when the Bible was clothed in the incomparable English of the King James version. He has found in Donne "pages and passages of great and surprising beauty which are nevertheless entirely unknown to English readers."

It is, therefore, partly the freshness of his subject and partly his own fine taste that enables Mr. Smith to treat his subject with an enthusiasm that renders his book attractive to the general reader as well as to the specialist in seventeenth century prose. The book is really an anthology, admirably organized, capable of seducing even the casual reader into forgetfulness of the geological relics of the old sermons. The captions which Mr. Smith gives his selections; the sure instinct which enables him to make his units short and interesting, and the skill with which he arranges them in order to portray, as he says, not Donne the theologian but the man, his personal accent and speaking voice—take the book out of the realm of the mere collection of specimens and give it a unity and authority that enable us to gain from it a first-hand knowledge of one of the greatest of the men of that great age.

Smith, Preserved. *Letters from the Dreer Collection at Philadelphia, 1527-1641*. The English Historical Review, xxxiv, 397-409.

Spender, Constance. *Richard Crashaw, 1613-1648*. The Contemporary Review, cxvi, 210-215.



- Swinburne, A. C. *Contemporaries of Shakespeare*. London, W. Heineman, 1919.
- Tupper, Frederick. *Raleigh and Roosevelt*. *The Nation* (New York), 108, 344-345.
- Usher, Roland G. *Francis Bacon's Knowledge of Law-French*. *Modern Language Notes*, xxxiv, 28-32.
- Willcock, Gladys D. *A Hitherto Uncollated Version of Surrey's Translation of the Fourth Book of the "Aeneid."* *The Modern Language Review*, xiv, 163-172.
- Wilson, F. P. *Three Notes on Thomas Dekker*. *The Modern Language Review*, xv, 82-85.
- Woodbridge, Benj. M. *Marlowe and Jean de Meung*. *The Modern Language Review*, xiv, 217.
- Wright, H. G. *The Life and Works of Arthur Hall of Grantham*. University of Manchester, Longmans, 1919.

## V. MILTON

- Cook, Albert Stanburrough. *Four Notes*. *Studies in Philology*, xiv, 177-186.
- Gilbert, Allan H. *The Cambridge Manuscript and Milton's Plans for an Epic*. *Studies in Philology*, xvi, 172-176.
- Gilbert, Alban H. *Milton on the Position of Woman*. *The Modern Language Review*, xv, 7-27.
- Gilbert, Allan H. *A Geographical Dictionary of Milton*. New Haven, Yale University Press, 1919.

Because of the importance attached by Milton to the study of geography, Dr. A. H. Gilbert has rendered a real service in compiling this Geographical Dictionary. The work contains all the references to places found in Milton's poetry and prose, *Christian Doctrine* and the *Letters of State* excepted. In addition, to throw light on the use made of these place names, extensive quotations are given, in their appropriate places, from Hakluyt, Purchas, Heylyn, Diodorus, and other geographers known to Milton. A student, therefore, can easily come to know what fund of knowledge was accessible to the poet, and appreciate more exactly both the significance of his references and the range of his thought.

The compilation is accurately made, and, in the main, the citations from early geographers are aptly chosen. It may seem to some readers that the speculation as to the location of Eden deserves more attention than it receives. A quotation, also, from Hakluyt regarding Ternate might have been added to that from Purchas to explain Milton's

speaking of the Moluccas as two in number. But few such suggestions need be given; for the work is accurate in its statement and illuminating in its citations.

To study Milton's use of place names in such a book draws us into a closer understanding of the poet's mind and art. For example, the dictionary would seem to indicate that the names of remote places, mentioned in classical literature or history or later books of travel, carried a greater wealth of association to Milton than did the English names used in the *History of Britain*. Furthermore, the book shows not only the sources from which Milton derived his information, but also the understanding with which well-informed persons in those days would read his work. It is to be hoped, therefore, that Dr. Gilbert will soon be able to complete his study of Milton's use of books in general, which is promised in the Preface of the volume now issued.

E. N. S. T.

- Glicksman, Harry. *Lowell on Milton's "Areopagitica."* Modern Language Notes, xxxv, 185-186.
- Hanford, James Holly. *Milton and the Return to Humanism.* Studies in Philology, xvi, 126-147.
- Liljegren, S. B. *Studies in Milton.* Lund, C. W. Gleerup, 1918.
- Morse, Katherine. *Milton's Ideas of Science as Shown in "Paradise Lost."* The Scientific Monthly, 10, 150-156.
- Newbolt, Sir Henry. *A New Study of English Poetry: "Milton."* E. P. Dutton and Company, 1919.
- Rusk, Robert R. *The Doctrines of the Great Educators.* Macmillan, 1918.
- Sherburn, George. *The Early Popularity of Milton's Minor Poems.* Modern Philology, xvii, 259-278 and 515-540.
- Sime, A. H. Moncur. *Milton and Music.* The Contemporary Review, cxv, 337-340.
- Stevens, David Harrison. *The Order of Milton's Sonnets.* Modern Philology, xvii, 25-33.
- Thompson, Elbert N. S. *Milton's Knowledge of Geography.* Studies in Philology, xvi, 148-171.

## VI. HISTORY AND CRITICISM

- C. *Elizabethan, Not Middle-Western.* The Nation (New York), 108, 694.
- Callender, G. *Grenville's Last Fight in the Revenge.* History, July, 1919.

- Churchill, E. F. *Dispensations under the Tudors and Stuarts*. The English Historical Review, xxxiv, 409-415.
- Cole, G. W. *Bibliographical Ghosts: "Bussy d'Ambois" by George Chapman; "Of the Circumference of the Earth" by Dudley Digges; "The Bloody Banquet" by T. D.* Papers of the Bibliographical Society of America, xiii, 87-112.
- Firth, C. H. *Sir Walter Raleigh's History of the World*. Oxford University Press, 1919. (Proceedings of the British Academy, viii).
- Foster, Finley Melville Kendall. *English Translations from the Greek; A Bibliographical Survey*. New York, Columbia University Press, 1918.
- Gidden, H. W. (ed.). *The Letters Patent of Southampton*. v. 2, 1415-1612. Publications of the Southampton Record Society.
- Hamilton, Ernest. *Elizabethan Ulster*. E. P. Dutton and Company, 1920.
- Harrison, Frederic. *Greek and Elizabethan Tragedy*. The Nineteenth Century and After, lxxxv, 685-699.
- Hill, G. F. *Medals of the Renaissance*. Oxford University Press, 1920.
- Horrocks, J. W. (ed.). *The Assembly Books of Southampton*. V. 1, A. D. 1602-8. Southampton Record Society, 1917.
- Lawrence, W. J. *The King's Revels Players of 1619-1623*. The Modern Language Review, xiv, 416-418.
- Morris, D. B. *The Sterling Merchant Gild and Life of John Cowane*. Sterling, Jamieson and Munroe, 1919.
- Morse, Katherine. *What and How They Ate in the Days of Elizabeth*. The Sewanee Review, xxviii, 93-100.
- Muss-Arnolt, William. *Puritan Efforts and Struggles, 1550-1603*. II. American Journal of Theology, October, 1919.
- Neale, J. E. *Queen Elizabeth's Quashing of Bills in 1597-1598*. The English Historical Review, xxxiv, 586-588.
- Newton, A. P. *A List of Records of the Greencloth Extant in 1610*. The English Historical Review, xxxiv, 237-241.
- Nitchie, Elizabeth. *Virgil and the English Poets*. New York, Columbia University Press, 1919.
- Price, Lawrence Marsden. *English-German Literary Influences. Bibliography and Survey*. (Part I. Bibliography). University of California Publications in Modern Philology, ix.

- Quennell, Marjorie and C. H. B. *A History of Everyday Things in England, Part II, 1500-1799*. London, B. T. Batsford, 1920.
- Runciman, Sir Walter. *Drake, Nelson and Napoleon*. London, Fisher Unwin, 1919.
- Sheppard, J. T. *Richard Croke: A Sixteenth-Century Don*. Cambridge, Heffer, 1919.
- Smith, David Nichol (ed.). *Characters from the Histories and Memoirs of the Seventeenth Century*. pp. lii, 331. Oxford University Press, 1918.

As its title indicates, this book deals with sketches of famous Englishmen in the seventeenth century rather than with the "character" in the sense applicable to the works of Theophrastus, Overbury, and other writers of abstract or impersonal character sketches. The editor's introduction contains an interesting account of the relation between the portrait analyses of Clarendon, Baxter, Halifax, and others, and the beginnings of the modern conception of historical writing.

The transition from the annals of the Elizabethan times, work of men like Camden, for example; the comments of Bacon on the lack of historical writing; the desire of Prince Henry, who greatly influenced Raleigh, Hayward, and others, to see an English history that should do justice to the great things accomplished by Englishmen in his time; and the contributions of Clarendon and his fellows to these ends, are topics treated in the introduction. The "character," in Mr. Smith's sense, resulted from an effort to improve the writing of history.

The body of the book is made up of upwards of seventy sketches of great Englishmen, written by Clarendon, Jonson, Howell, Shaftesbury, Fuller, Baxter, Burnet, and others, including Dryden's famous verse characters of Shaftesbury and Buckingham. By far the greater number of sketches come from the pages of Clarendon. The book is an exceedingly attractive and convenient collection of sketches of the men who were makers of England in the seventeenth century. For the interest of the contents, the information contained in the introduction and notes, the opportunity it affords for the study of the growing power of English prose in the century which contributed so much to its making, and as a means for the study of the evolution of modern ideas of writing history, students have abundant reason to be grateful for this book.

- Stokes, H. P. *Cambridge Stationers, Printers, Bookbinders, etc.* Cambridge University Press, 1919.
- Trotter, Eleanor. *Seventeenth Century Life in the Country Parish*. Cambridge University Press, 1919.
- Twemlow, J. A. (ed.). *Liverpool Town Books*, v. 1, 1550-1571. Liverpool, the University Press, 1918.

- Van Brakel, S. *A Neglected Source for the History of the Commercial Relations between Scotland and the Netherlands during the Sixteenth, Seventeenth, and Eighteenth Centuries*. *Scottish Historical Review*, October, 1919.
- White, Edna F. *The Privy Council and Private Suitors in 1603*. *The English Historical Review*, xxxiv, 588-590.

## VII. CONTINENTAL INFLUENCES

- Aldington, Richard (tr.). *Latin Poems of the Renaissance*. London, The Egoist, Ltd., 1919. (The Poets Translation Series).
- Benetti-Brunelli, V. *Le origini italiane della scuola umanistica, ovvero le fonti italiche della coltura moderna*. Milano, Soc. editr. Dante Alighieri, 1918.
- Bertoni, G. *L'Orlando furioso e la Rinascenza a Ferrara*. Modena, U. Orlandini, 1919.
- Boccaccio. *The Decameron. A New Edition*. Chatto and Windus, 1919.
- The Decameron*. Stewart and Kidd Co., Cincinnati, 1919.
- Bontoux, G. *Louis Veuillot et les Mauvais Maîtres des XVIe, XVIIe et XVIIIe siècles. Luther, Calvin, Rabelais, Molière, Voltaire, Rousseau*. Paris, Perrin, 1919.
- Borzelli, A. *Notizia di Romano Alberti pittore e poeta difensore di Torquato Tasso*. Napoli, Federico & Ardia, 1919.
- Catalano, M. *La Casa paterna di Ludovico Ariosto*. Napoli, F. Perella, 1918.
- Cellini, Benvenuto. *Life of Benvenuto Cellini*. New York, Scribners, 1919.
- Cesareo, G. A. *Ancora della "Pictura Italiae" attribuita al Petrarca e a Roberto d'Angiò*. Firenze, M. Ricci, 1918.
- Charbonnell, J. R. *La Pensée Italienne au XVIe Siecle et le Courant Libertain*. Paris, Champion, 1919.
- Charbonnell, J. R. *L'Ethique de Giordano Bruno et le Deuxieme Dialogue du Spaccio. Traduction avec notes et commentaire. Contribution à l'étude des conceptions morales de la Renaissance*. Paris, Champion, 1919.

- Cippico, Antonio. *An All-Embracing Genius: Leonardo da Vinci. The Nineteenth Century and After*, LXXXVI, 1053-1064.
- Cotteril, H. B. *Italy from Dante to Tasso (1300-1600)*. Harrap, 1919.
- Crane, T. F. *Italian Customs in the 16th Century*. New Haven, Yale University Press, 1919.
- de Medici, Lorenzo. *Ballatette del Magnifico Lorezo de Medici et di messere Agnolo Politiani et di Bernardo Giaburlari et di molti altri*. Firenze, Tip. Galileiana, 1918.
- Gamurrini, G. F. *Petrarca e la scoperta dell' America*. Arezzo, Tip. della pia Casa, 1918.
- Gilbert, Allan H. *Martin Bucer on Education*. The Journal of English and Germanic Philology, XVIII, 321-345.
- Holmes, C. J. *Leonardo da Vinci*. Oxford University Press, 1920.
- Krappe, A. H. *The Legend of the Glove*. Modern Language Notes, XXXIV, 16-23.
- Lancaster, H. Carrington. *Jodelle and Colet*. The Romanic Review, x, 173-177.
- Letts, Malcolm. *Some French Travellers in Naples in the Sixteenth Century*. The English Historical Review, XXXIV, 476-490.
- Mangeri, G. *Il Petrarca e S. Girolamo. Saggio primo*. Catania, V. Giannotta, 1919.
- Mead, Gilbert W. *Kipling and Ariosto*. Modern Language Notes, XXXV, 121-122.
- Menzies, A. A. *Study of Calvin; and Other Papers*. New York, Macmillan, 1919.
- Mustard, W. P. *Tasso's Debt to Virgil*. The Classical Weekly, XIII, 115-120.
- Petriella, T. *Lo spirito italiano nella poesia inglese della rinascenza. Prolusione al corso "I poeti inglesi del cinquecento," fatta nella r. università di Napoli il 4 dicembre, 1917*. Napoli, S. Marano, 1918.
- Phelps, Ruth S. *Marino and Dante*. Modern Language Notes, XXXIV, 51-52.
- Rosenberg, A. *Longinus in England bis zum Ende des 18 Jhs*. Diss. Berlin, 1917.

- Routh, H. V. *The Origins of the Essay Compared in French and English Literatures*. I. The Modern Language Review, xv, 28-40.
- Ruutz-Rees, C. *Charles de Sainte-Marthe (1522-1555). . . Étude sur les premières années de la Renaissance française*. (Traduit par Marcel Bonnet. Préface de Abel Lefranc.). Paris, Champion, 1919.
- Sedgwick, Henry Dwight. *Dante*, pp. xiii, 187. Yale University Press.

The author of this stimulating little book addresses mainly those who seek in Dante teaching as to the spiritual life, and he thinks it possible that a man who is not a learned specialist in Dante may be able to say something of value to people who are not interested in the great Italian as a voice of ten silent centuries or as a synthesis of medieval thought and yet who need, especially in this time, contact with the great spiritual leaders of the world.

For such students, and especially for students of English literature who desire an introduction to Dante's poetry and thought, the book has high value. While elementary, it is neither sentimental nor impressionistic. One is inclined to apply to it, thinking of the author's insistence that he speaks as an amateur, not a master, the words that he applies to one of the writers from whom he quotes, saying that he speaks "diffidently as becomes a man who speaks with authority." For Mr. Sedgwick's book carries an authority of its own, and fortunate indeed is the student into whose hands it falls.

- Smith, Preserved. *An Unpublished Letter of Machiavelli's*. The Nation (New York), 109, 149-150.
- Spiers, A. G. H. *Corneille's "Polyeucte" technically Considered*. The Modern Language Review, xiv, 44-56.
- Sturel, R. *Bandello en France au XVIe siècle*. Paris, E. de Boccard, 1918.
- Sussman, J. *Anna Boleyn im Deutschen Drama*. Wien, Ed. Beyers Nachfolger, 1916.
- Tilley, Arthur. *The Dawn of the French Renaissance*. Pp. 636. Cambridge, University Press, 1918.

Mr. Tilley's new study of the French Renaissance was begun, he tells us, with the modest purpose of expanding the Introductory Essay to his *Literature of the French Renaissance*, published thirty-five years ago. The author's enthusiasm and growing knowledge, however, have resulted in what is really a new and comprehensive study of the first appearances of the Renaissance in France, not alone in literature, but further, in scholarship, architecture, sculpture and painting. The

main body of the text is preceded by a long chapter on the origin and growth of the Renaissance in Italy down to 1500.

Mr. Tilley's work is evidently not to be recommended for students who are just beginning to interest themselves in the French Renaissance. It will prove, however, an interesting and suggestive volume for those who, having already some acquaintance with French literature of the Renaissance, are prepared to study the sources and development of this literature and to appreciate the parallel evidences of the Renaissance in the other arts.

It would seem that the attention Mr. Tilley has given to architecture, painting and sculpture—to which at least one-half of his book is dedicated—have led him to neglect somewhat the dawn of the Renaissance in literature. This multiplication of interests has resulted also in a serious lack of unity: the reader is often discouraged by the succession of details which have no obvious bearing upon the main theme. This is particularly true of the chapters on painting and sculpture.

What is most original and important in Mr. Tilley's work is his effort to specify just how great was the influence of the Italian Renaissance upon the French and at what dates it began first to make itself evident in the different arts. The extent and thoroughness of Mr. Tilley's researches, the wide knowledge and impartial judgment which he applies to the solution of mooted questions, and the authority of his word on everything related to the French Renaissance, will cause this most recent of his studies to be welcomed eagerly by all students of the Renaissance.

O. T.

Tribolet, Hans. *Wielands Verhältniss zu Ariost und Tasso*. Bern, A. Francke, 1919.

Udny, S. *Three Italian Ideals of a Jus Gentium: Dante, Machiavelli and Mazzini*. *The Contemporary Review*, cxvi, 555-562.

Van Roosbroeck, Gustave L. *A Commonplace in Corneille's "Mélite": The Madness of Eraste*. *Modern Philology*, xvii, 141-149.

Williams, Ralph C. *Italian Influence on Ronsard's Theory of the Epic*. *Modern Language Notes*, xxxv, 161-165.

Woodbridge, Benjamin M. *Calvin and Boileau*. *Modern Language Notes*, xxxiv, 183-184.

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